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SOME ACHIEVE GREATNESS, A REVIEW UNIT. IT'S LIKE THIS, A UNIT ON METAPHOR AND ANALOGY. SEE WHAT I MEAN, A UNIT ON CONNOTATION. RHETORIC CURRICULUM IV, STUDENT VERSION.

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A STUDENT VERSION OF A RHETORIC CURRICULUM GUIDE WAS DEVELOPED WHICH CONTAINED THREE DISTINCT UNITS. THE FIRST DEALT WITH PRINCIPLES OF GENERALIZATION AND SUPPORT, THE SECOND WITH METAPHOR AND ANALOGY, AND THE THIRD WITH SEMANTICS. LESSONS DEALING WITH PROSE MODELS CONTAINED INTRODUCTIONS, STUDY QUESTIONS, EXERCISES FOR STUDY, AND WRITING ASSIGNMENTS. THE TEACHER VERSION IS ED 010 808. RELATED REPORTS ARE ED 010 129 THROUGH ED 010 160 AND ED 010 803 THROUGH ED 010 832. (GD)

OREGON CURRICULUM STUDY CENTER

SOME ACHIEVE GREATNESS,
(A Review Unit)

IT'S LIKE THIS,
(A Unit on Metaphor and Analogy)

SEE WHAT I MEAN?
(A Unit on Connotation)

Rhetoric Curriculum IV,
Student Version

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OREGON CURRICULUM STUDY CENTER

SOME ACHIEVE GREATNESS

(A Unit on Principles of Generalization and Support)

Rhetoric Curriculum IV

Student Version

Have you ever thought how much you really write and speak in a single day? You take notes in your classes, answer letters and questions on tests, write lists of things to do, papers for classes, thank-you notes at Christmas, telephone messages; you write in your books and notebooks. You speak often, too; you converse with your friends and talk on the telephone; you answer questions and present reports; you express your ideas in club meetings and discussions. Rarely do you spend a day without needing to write and speak.

But you have discovered in school that writing requires more than making marks on paper, and that speaking usually demands more than saying whatever comes into your head. Both are means of clarifying your own idess and usually of communicating them to other people. Because communication is essential in much of your use of language, you have doubtless discovered that you need to develop your ability to communicate as effectively as possible. You have been developing language skills since before you started to school, and specifically in the seventh and eighth grades you have focused attention on ways of writing and speaking well. The skills of communication are complex: very few people ever reach the point of expressing themselves so well that they cannot further improve their writing and speaking.

Writing and speaking are similar in many ways; both are methods of communicating ideas, but they also differ. Conversation and personal letters can be free and casual. But unified speeches and papers both require preparation; and for both, certain steps in preparation are necessary. Before you speak or write, you must decide what you are going to discuss--can you talk about nothing? For both, you must decide how much of any given subject you can discuss in the time you have. You must choose, for example, whether you can discuss a broad subject fully, or concentrate on one element of it. Also you must decide how to present your ideas so that your reader or listener will understand you. You must find a pattern for developing your ideas clearly; you must not only plan divisions--sentences and paragraphs--but select the best possible words. Would you discuss a subject with a close friend in exactly the same way you would discuss it with your high school principal?

Can any two people speak or write in exactly the same way? Speaking and writing skills are highly individual; you cannot develop your abilities precisely as anyone else does. But you can pick up ideas to use in your own way from studying the ways other people have managed ideas; you can learn from reading and analyzing the work of other writers and speakers. When you read an essay or speech, you must bear in mind that you are seeing the finished product; you are seeing not the skills themselves but the result. You can observe the choices another author made, not the choices he considered and did not make--the sentences he crossed out, the words he changed, and the ideas he discarded as not useful for his purpose. You can, however, analyze the effects of the words and ideas he did decide to use.

Lesson 1

In this first lesson you can observe how one author has used his skill to describe a hero. As you follow his thought, perhaps you can decide why he chose the details he included.

"A Folk Hero"

by Vernon L. Parrington

(For text, see Main Currents in American Thought, Vol. II, by Vernon L. Parrington; Harcourt, Brace & World, New York, 1927; selection beginning on p. 27 with "General Grant was no conventional military hero. . . ." and ending on p. 28 with ". . . his bloody way to ultimate victory." and selection on p. 31 beginning "To millions of Americans Grant was. . ." and ending ". . . he gave his country what he had.")

QUESTIONS FOR DISCUSSION

1. Does the title of the selection give you a good idea of what to expect? If it does not, could you suggest a better title? What do you think is the author's purpose? Is he entertaining the reader or trying to give information? Does it help his purpose to let the reader see Grant through the eyes of his fellow Americans?

2. Can you see a central idea running through this selection? Why does the author think Grant was a hero to Americans? Sum up the idea in a single sentence.

3. Read back through the paragraphs. What evidence has the author given to support the main theme? What characteristics of a hero has the author pointed out in Grant? Can you make a list of the details that illustrate

these characteristics? See if you can group them into a brief outline.

4. How does the last paragraph help the author's purpose?

EXERCISES FOR STUDY

Exercise 1 How has the author advanced his idea through the structure of his sentences?

1. What is the subject in the first sentence? What is the function of this sentence?
2. How does the negative in the second sentence advance the idea? Which words in it refer to the first sentence?
3. What new subject does the third sentence introduce? How does this sentence expand the ideas set forth in the first two sentences?
4. The fifth sentence is a complex structure of 65 words. Is it easy to read? How did the author break it in two? Are both halves complete sentences? Are they grammatically parallel?
5. How does the author link the last sentence of the first paragraph with the first sentence of the second paragraph?
6. How does Parrington make the phrase, "a certain gift of pungent phrase" more concrete?
7. With what concrete words does he develop the statement, "the least imposing of military heroes"? How soon after this sentence does he repeat the idea? In what words?

Exercise 2 How has the author used specific words to carry his idea forward?

1. What do these words mean:

epaulets	plebeian
popinjays	stolid
veracious	fatalism

Can you guess the meaning of any unfamiliar words from the way the author uses them? Check with the dictionary to be sure you have guessed correctly; look up all the words you cannot define from the context.

2. Are these words "factual," or do they express the author's opinions?
3. Find at least six different words and phrases other than "hero" which the author uses to stand for General Grant. Find at least five that stand for people.
4. How many times do the words "hero" and "military" appear? What is the purpose of this repetition?
5. Find two places where the author uses a part of the General's uniform to stand for the whole uniform. Why do you suppose he does this?
6. In the second sentence the author uses the term "gold stars" in two different but related senses. How do the meanings differ?
7. The connecting word "but" frequently means that a contradictory idea is going to follow. In the sentence beginning "Vicksburg did much for his reputation. . ." does "but" introduce a contradiction? If not, why do you think the author used "but" instead of "and"?

Lesson 2

Parrington has described one kind of American folk hero--the soldier who held out doggedly for unconditional surrender. Other kinds of men in America have been folk heroes too. Several almost legendary figures came from a group widely admired by writers, students of history, and their own contemporaries--the Mountain Men of the West who explored the new country and opened it to settlement. Writers frequently describe the feats of these men as heroic, but perhaps you would like to judge for yourself. Here is an account by a modern writer of one exploit of famous Mountain Man, Tom Fitzpatrick. It happened in 1832, when Fitzpatrick and his associate in the fur trade, William Sublette, were expected to meet at Pierre's Hole, Idaho. Sublette and his pack train arrived first.

(For text, see Across the Wide Missouri by Bernard DeVoto; Houghton Mifflin Company, Boston, Mass., 1947; beginning on p. 74 with "But Sublette was expecting to find Fitzpatrick. . ." and ending on p. 77 with ". . . when his companions found him.")

QUESTIONS FOR DISCUSSION

1. DeVoto makes two main comments about Fitzpatrick, one in the first paragraph, one in the second. Can you find them? Where does he repeat or restate these same ideas in the rest of the selection? Are they opinion statements or fact statements? If they are opinion, are they DeVoto's opinion, or the opinion of Fitzpatrick's associates? What evidence does DeVoto give to support each one?
2. What qualities of a hero did Fitzpatrick show in the events the author recounts? What evidence can you find to support the characteristics you have identified?
3. In the second sentence of paragraph 2, the author describes the country through which Fitzpatrick was traveling. To what does he compare it? Is this an appropriate comparison? What does he mean by "the country was more hostile than the Indians"?
4. In the same paragraph, the author says, "He was taking a long and calculated and justified chance when he rode out alone from Bill Sublette's train. . . ." What evidence does he offer that the chance was justified? Does he convince you?
5. Where does he give details that enlarge the meaning of "a momentary inattention or a little bad luck could press the trigger"?
6. How is this selection arranged? That is, according to what principle or kind of order? At what point do you learn whether Fitzpatrick got got back safely? Why do you suppose the author tells you so early? Why doesn't he let you wonder whether the hero will escape as you read about the danger from Indians? Why does he give so much detail about the Indians? About the countryside?
7. What is the purpose of paragraph 2? How does it advance the idea?

EXERCISES

Exercise1 How do the sentences advance the idea?

1. In paragraph 3 the sentence in parentheses gives details that enlarge upon one word in the preceding sentence by making the idea more concrete. Write down the word that these details explain.

2. The author uses the same principle in other sentences. In paragraph 4, write down the words that expand the word "overland" with details.

3. In the last paragraph, how does the author expand "with Indians nosing all round him"? Write the words. In the next sentence, what words expand "tried again"?

4. Most of these expansions extend the predicate; but in paragraph 1, read the last sentence carefully. Is the predicate enlarged here, or the subject? What does the author achieve by this arrangement? Can you find two other sentences in which the subject is expanded?

5. In paragraph 6, how does the author expand "a man like Fitzpatrick was never lost for very long "? Is all the expansion in the same sentence?

Exercise 2 How does the selection of words help the purpose?

1. Using your dictionary, define the following words. If you can guess the meaning from the context, use the dictionary to check your guess:

   In paragraph 5:
   - gesticulation
   - efficacious
   - coups
   - empirical
   - liturgical rationale

   In paragraph 6:
   - propitiated
   - possibles
   - carrion

   Are any of these words unique to the time and place the author is describing?

2. To what two creatures does the author compare the Indians? Are the comparisons appropriate? Why?

3. What determiners does the author use in paragraph 5 when he describes the actions of the Indians? Where does he make a complete generalization? How do the determiners help him make his point clear?

Lesson 3

You have read about two different heroes, both from earlier times. In our own day, one of the most widely known and greatly admired men is Albert Schweitzer--a hero to many people, but a different kind of hero from Grant or Fitzpatrick. Here is a modern writer's comment about Schweitzer and his work:

(For text, see "Albert Schweitzer: Reverence for Life" by Louis Untermeyer in Makers of the Modern World; Simon & Schuster, New York, 1955; beginning on p. 500 with "Albert Schweitzer, one of the saintliest figures. . . " and ending on p. 505 with ". . . dependent upon him in Africa.")

QUESTIONS FOR DISCUSSION

1. In order to understand this selection, you will need to make sure you know the meaning of words and phrases unfamiliar to you.
   a. Who was St. Francis of Assisi? Why does the author think Schweitzer was like him? Who was Van Gogh?
   b. Using your dictionary, find the meaning of these words in the context they appear in:
      - veneration (paragraph 1)
      - corollary (paragraph 2)
      - flippancy (paragraph 3)
      - remonstrations (paragraph 4)
      - precocious (paragraph 4)
      - historicity (paragraph 6)
      - elephantiasis (paragraph 6)
      - veritable (paragraph 9)
   c. In paragraph 10, Untermeyer uses the phrase, "self-styled idealist." How does he explain its meaning? What does Schweitzer

mean by the "spirit of thoughtlessness" against which men should revolt?

2. How effective is the title of this selection for giving you a clue to the ideas the author develops about Schweitzer? How did Schweitzer's actions demonstrate "reverence for life"?

3. In the first sentence of the selection and in the last paragraph can you find two phrases that might be keys to the main idea Untermeyer develops? What are the two phrases? Do they have the same meaning? Can you make a sentence that expresses the central idea of the essay?

4. What characteristics of Schweitzer does the author point out? What evidence does he offer to support each characteristic? How is this material related to the key phrases you have identified?

5. Would you describe Schweitzer as a folk hero? Why, or why not?

6. Why does the author include the discussion of Schweitzer's musical ability? Why does he mention it first?

7. What pattern has the author used in organizing this selection? Does he follow it strictly, or does he depart from it at any point? If so, why?

8. How does the author use Schweitzer's own words to support the points he is making? How effective is this device?

9. The statements about Schweitzer are often opinions. Are they Untermeyer's alone? Does he offer any evidence that other people agree?

10. How does the concluding paragraph further the author's purpose?

EXERCISES

Exercise 1 How does the sentence structure help the purpose?

1. In each of the four final sentences in paragraph 10, find the subject of the main clause. To what do all these subjects refer?

2. In the last two selections you observed that the authors frequently enlarged a general idea or word with concrete details. Can you find any sentences in this selection where Untermeyer uses the same principle?

Exercise 2

Make a list of those characteristics of a hero that you see in Schweitzer as Untermeyer describes him.

PREPARATION FOR WRITING ASSIGNMENT

You have read about three different heroes, and you have observed why each one seemed heroic to the author and to the people of his own time. Now can you put together the observations you have made and draw some general conclusions about the characteristics of a hero? What qualities

must a man or woman have to be a hero? Start by making a list of the characteristics these three authors pointed out in the men they admired.

Look over this list, and see whether you would add to it. Perhaps these questions will help you:

Must a hero have all the qualities on your list?
Are there any qualities he must have? Can any one quality justify calling a man a hero? Is more than one quality necessary?

Does a hero always have to win? Have there been heroes who served a lost cause?

Is there a difference between a conventional and a folk hero?
If so, what is it? Is any quality necessary to both?

Can you think of a man or woman whom you would call a hero? Your teacher will ask the class to suggest names of commonly accepted national or international heroes. You may have a special hero of your own whom you admire even though he (or she) is less well known than others named. If your class were making its own Hall of Fame, whom would you nominate to be included? Think of the men and women, living or dead, whom you admire, and select one you would like to present to the class as a candidate for your Hall of Fame. Your teacher will ask you to prepare a paper to show why your selected nominee qualifies as a hero and deserves to be included.

In making your selection, what will you need to consider? How much will you need to know about the life of the man (or woman) you choose? What will you need to know about his achievements, the kind of obstacles he overcame, his character? If he is not living, what will you need to know about his times? Will it help to know why other people admired him? Do the events of his times have anything to do with his becoming a hero?

WRITING ASSIGNMENT

1. When you have chosen your subject you are ready to consider how best to present your hero so that your readers will see him as you do. How can you make him come alive for your audience? Can you tell everything you know about him, or will you need to limit your treatment? How will you decide what is important and must be included? Should you tell your readers what you think and feel? Will stating your opinion be enough, or will you need to describe characteristics and actions of your hero that might lead the readers to the same conclusions you reached? Do you need to describe his childhood? Will you need to talk about his education, his family, his hobbies? How will you decide what actions and qualities to choose?

2. Can you find a central idea on which you can focus? Do you want to consider a single characteristic of your hero--his inventiveness, his zest for knowledge, his desire to help others or bring about reforms, his determination to succeed in spite of obstacles?

See if you can sum up your idea in one sentence that gives your main reasons for admiring your hero. You may not want to use the sentence in your paper, but framing it will help you find a pattern for developing your idea.

What plan will best help you to support your statement? Can you illustrate a single character quality with a series of incidents? Would it be better for your purpose to select a crisis or a single action of your hero that reveals several traits of character? You may want to try out several plans and then choose the best one.

Before you begin to write, ask your teacher to approve of your candidate, your statement of the main idea, and your general plan of development.

3. Now you are ready to write. How can you begin the paper? Do you want to give the name of your hero at once, or would it be more effective to withhold it and build up suspense till the climax of your paper? How can you make the reader expect something to follow that he will want to find out about? Can you begin with a comment, as two of these writers did? Could you start with an incident and then show what it means? Would it be better to start with the setting--to create a picture of the times that produced the hero? How can you decide? Should you think about your main purpose?

As you develop the paper, remember your readers may not know as much about your subject as you do. What will you need to tell them? What details are best to explain why you feel as you do? How can you best support your opinion of your hero?

When you are ready to end your paper, think a moment about the most effective way to conclude. If you stop suddenly, what will the result be for the reader? What possibilities does your material give you for concluding with a point for the reader to remember? If the subject is still living, can you make any prediction about his future? If he is not living, can you suggest what his achievements have meant to the world, or why he can still be admired? Can you use a quotation from the man himself, as Untermeyer frequently has in his selection? Would you serve your purpose by restating your main idea?

4. When you have finished your draft of the paper, read it over carefully to make sure you have used the words and phrases you meant to choose. Check to see whether your punctuation helps the reader to follow your thought. On reflection you may decide to change some words for better, more precise description. Think back over the models you read, and the effective words the authors used.

When the papers are turned in, your teacher may ask you to read your paper to the class; perhaps after the group has heard several papers or all of them you may select a Hall of Fame. Or perhaps your teacher will ask you to work in small groups and select one or two papers from each group to be read aloud.

WHAT HAVE WE LEARNED?

In this unit we have reviewed several principles that are not unfamiliar to you but need to be recalled. Here are some of the principles of managing ideas that we have reviewed:

1. We can derive generalizations from details and instances.
2. When we make general statements, particularly when they express opinions, we should support them with evidence the reader can accept.
3. Our purpose determines the selection of materials and the pattern of development.
4. Ideas can be woven together by repeated words, reference words, and connectives.
5. Effective writing creates an expectation in the reader and then satisfies it.
6. Sentence structure can help the process of making general statements concrete.

These principles can also be translated into standards, or questions by which you can evaluate your own work or the work of others. You may use these standards to see how well you have done what you intended to do.

1. Does the man or woman selected qualify as a hero?
2. Is the subject sufficiently limited?
3. Is the purpose clear?
4. Does the central idea arouse interest? Is it suggested in the title? Is it stated or implied in the beginning, throughout the paper, and at the end?
5. Is the central idea adequately supported?
6. Is it developed in an orderly way? Does the writer create and satisfy an expectation in the reader?
7. Is the language clear? Does it suit the subject and the purpose?
8. Does the paper begin and end effectively?

OREGON CURRICULUM STUDY CENTER

IT'S LIKE THIS

(A Unit on Metaphor and Analogy)

Rhetoric Curriculum IV

Student Version

One of the qualities that sets people off from animals is the ability to make comparisons, to see that two things are alike, or alike in some ways. In this unit you are going to examine some special kinds of comparisons that are particularly important in our thinking processes.

Lesson 1

If you heard a child say, "The clouds are crying," would you think that he really meant someone had made the clouds unhappy and they were expressing their grief in tears? When you read that Washington was the Father of his Country, or that someone sees with his mind's eye, you certainly don't think of all Americans as real children of Washington, or see a real eye with an eyeball, a pupil, and an iris inside the brain. How do you understand these phrases when you know that they cannot mean literally what they say?

In statements like these, both the writer and the reader (or the speaker and the listener) are doing a special kind of thinking with a special use of language that is called figurative or described by the general term metaphor. You have already defined this word in your literature lessons; you know that it means a comparison of two things that are not really alike except in certain specific qualities. You know too that metaphor has two meanings. It may mean specifically an implied comparison as distinct from a simile; (metaphor: "He was a lion in battle"; simile: "He was like a lion in battle.") or it may have the more general meaning of any figurative comparison. The general meaning is the one used in this unit, because it describes the kind of thinking people do in comparing unlike things. When the child says that clouds are crying, what is he actually comparing? When he sees water coming out of the clouds, what does he select from his own experience to explain the process?

EXERCISES

Exercise 1: Here are some familiar metaphors. In each of the phrases, decide what is actually being compared:

face of the sun	legs of a chair	shoulder of a road
teeth of a comb	hands of a clock	mouth of a river

What is the basis of the comparison in these phrases--form? shape? action? use? position?

Try to replace the metaphorical word in each phrase with a literal word. What does this tell you about the usefulness of metaphorical expressions?

Exercise 2: All of these expressions are comparisons to parts of the body. See if you can think of other figurative phrases that mention parts of the body. Make a list of all you can think of in five minutes. Don't forget the word body itself. When you have finished, compare the lists.

Metaphor is so indispensably a part of language that people do not always realize a comparison is being made. Phrases like "head of lettuce," "cloud of dust," or "pile up trouble" are so natural that they seem like literal meanings. Many of the single words in English are basically metaphors, but the figure is so embedded that the original meaning is lost. The word precocious, for example, comes from the prefix pre meaning "before" and coc meaning "cooked."

Exercise 3: Here are some common words you know and use. Look up the derivation of each one in the dictionary and see if you can find a metaphor:

1. maudlin
2. gospel
3. pulverize
4. balloon
5. depend
6. sophomore

Exercise 4: You can now discover for yourself how frequently people use metaphor in expressing themselves. Make a list of metaphorical expressions you hear or read during the next few days. Check the ones you consider especially interesting or effective, and record where you found each item in the list. Be prepared to report to the class on the metaphors you have found. Consider, for instance, whether some people use metaphor frequently, and whether the metaphors you hear spoken are different in any way from the metaphors you read.

The use of metaphor is natural in our language, as you have seen, and it serves a purpose literal language cannot serve. If you say to a friend, "Look at June and Ann in their yellow dresses," and your friend says, "They look like daffodils!" your friend is using a metaphor that probably began with a similarity of color, but conveys a sense of prettiness and freshness that literal words would not express so well. The comparison in daffodils sums up an impression and calls forth the reader's associations with the word to suggest qualities that girls and flowers share. Metaphor is natural because it comes from association of ideas.

Metaphor can be expressed grammatically with or without words that signal a coming comparison. Such words as like, as, or more like show that a comparison is coming. Notice the signal words in each of the following sentences:

1. The frightened boys ran like startled deer along the forest path.
2. Dave swims more like a waterdog than a seal.
3. Fifth Avenue in New York reminds me of the Grand Canyon.
4. People are like bees; if you handle them roughly, either you or they will get hurt. (Tolstoy)
5. Old Tojo was as dependable and responsive as a well-trained elephant.
6. Sitting there on the stage, Robert Frost looked like a kindly old eagle.

Exercise: An analysis of these six sentences will show you that the comparison operates grammatically and determines the meaning of the sentence. In sentences 1, 2, 4, 5, and 6, find the verb to which the metaphorical phrase attaches. List it and the signal of comparison, then the metaphor itself in this manner:

1.	Verb	Signal of Comparison	Metaphorical Expression
	ran	like	a startled deer

Sentence 3 does not lend itself to this kind of analysis. What is the signal word in this sentence?

Another kind of analysis will help you chart the qualities that really make the comparison. Indicate the subject of the sentence, the animal to which it is compared, and the qualities that call forth the comparison. Here is an example:

1.	Subject	Animal	Qualities
	boys	deer	alertness, fleetness

Metaphor can be expressed in various grammatical forms. It can be contained in a noun: He was a fine old lion of a fellow. It can appear in a verb: He struggled with his grief. It can be an adjective: heavenly music; or an adverb: applauded thunderously. In each of these sentences, what kind of word expressed the metaphor:

1. The birch is a lady tree.
2. The bus driver is rounding up those mavericks in great style.
3. In the new ocean of space the astronauts are far from port.
4. He catapulted out the door as soon as the bell rang.

3. In the new ocean of space the astronauts are far from port.

4. He catapulted out the door as soon as the bell rang.

5. She answered frostily that she would not go.

Exercise: Probably the easiest grammatical pattern to experiment with in metaphor is the sentence that uses like or as. Now try your hand at constructing some metaphors of your own. See if you can complete the following sentences with a comparison; try to avoid the more shopworn ones. (Use a separate sheet of paper. Do not write in this book.)

1. The ocean today is like . . . .

2. Violin music is like . . . . .

3. He was angry as . . .

4. It was quiet as . . . . .

5. We started out as happily as . . .

ASSIGNMENT FOR WRITING

Sometime in your life you must have looked at a picture or seen a place that gave lyou a strong feeling- -uneasiness, fear, disgust, excitement, delight, or some other such feeling. See if you can explain in a paper what you saw and how it made you feel. Use metaphorical expressions to help communicate the "feel" of your reaction.

Lesson 2

How do people use metaphor in making ideas expressive? What do such comparisons accomplish--what purposes do they serve? The best way to answer these questions is to look at metaphors and see what is happening in the statements they make. Read carefully the following sentences and try to decide what purpose the metaphors serve:

1. The heart works like a pump to send blood through the body.

2. People cannot be pigeonholed neatly into categories.

3. That statement is food for thought.

4. Her eyes closed like shutters.

5. The trees stood rigidly in rows, like soldiers at attention.

How would you say these metaphors are used? How do they help you grasp the writer's meaning? Do they persuade you? Do they make you adopt an attitude? Or do they chiefly describe and make clear what the author is trying to tell you?

Now look at another group of metaphorical statements. Is the purpose the same here, or is it different? Has any purpose been added--do these comparisons do anything the first group did not do?

1. Morning wiped up the frost as with a sponge.

2. He was a gray old ruin of a man.

3. Uncle Ned is as tight as the bark on a tree.

4. His face was a map of all the places he had seen.

5. His heart stood still like a frozen waterfall. (Lowell)

6. New truth marries old opinion to new fact.

Do these metaphors do more than explain and clarify? What would you say they also do?

Metaphor can be put to another use. In the sentences that follow, what effect do the comparisons have that you did not find in the preceding examples?

1. It was a black deed.

2. A mighty fortress is our God.

3. He wolfed down his food.

4. My love is like a red, red rose.

5. They were the dregs of humanity.

6. The wicked are like the chaff that the wind bloweth away.

7. We are apt to shut our eyes against a painful truth, and listen to the song of hope till she transforms us into beasts.

In these metaphors, the author is clarifying and emphasizing his point, but he is also doing something else. Can you see what

it is? Look carefully at the metaphoric words; what kind of associations do they have? Are they informative words or opinion-stating words? Does this question help you see a purpose?

Some metaphorical comparisons are so frequently used and seem natural to so many people that they come to represent an idea, almost to stand for it. This kind of metaphor may be called a symbol. If you think a moment, you can find many examples of familiar symbols expressed in metaphor. For example, what might each of the following be used as a symbol of?

light	a torch
the sea	a tiger
a storm	a lamb
blowing out a candle	a journey
a river	an oak tree

Now try symbols from the other end. What might you use to symbolize:

emotional distress	starting a new enterprise
death	knowledge or understanding
peace	ignorance
aspiration	justice

Exercise: See if you can find and bring to class an example from your reading of each use of metaphor that you have just studied--one that is used to explain, one that describes and emphasizes, one that makes an evaluation, and one that is used as a symbol. Label each example carefully.

Problems in Metaphor

As you have seen, metaphoric language can be extremely effective in conveying ideas, but like every other kind of language use it has its dangers too. A metaphor can be too popular, for example, and be so much used that it becomes commonplace and loses almost all its meaning. Here are a few examples of such trite metaphors:

black as ink

dead as a doornail

quick as a wink

fat as a pig

cool as a cucumber

limp as a dishrag

plain as an old shoe

talks a blue streak

Perhaps you can add to the list. You may want to add some metaphors used earlier in this lesson--"food for thought," for example.

A second problem is related to triteness. See if you can identify the trouble in these sentences:

1. She swam up the ladder of success.

2. Let's take some concrete steps that we can get our teeth into.

3. When he said she ate like a horse he really hit the bull's eye.

4. No man can climb the ladder of success unless he keeps his shoulder to the wheel and his nose to the grindstone.

5. Every spark of imagination in children should be watered and made to grow.

You can see in these examples that when trite metaphors are mixed together the meaning ceases to be clear. What would happen to teeth if the suggestion in sentence 2 were taken? Can you imagine the position a man would have to hold as sentence 4 describes him? The figures together create an impossible mental picture. Sentence 5 is even worse. What would happen to a spark if you tried to water it? These are called mixed metaphors.

Another difficulty with metaphor is illustrated in the following sentences. Can you tell what it is?

1. The stars were sprinkled across the sky like salt on boiled potatoes.

2. Her eyes glowed in the dark like two full moons.

3. Sunbeams were sneaking through the tall mossy trees, making lacy patterns where they hit the ground.

Do these comparisons seem to you to help or interfere with the conveying of the writer's meaning? Consider the connotations of the metaphor in each one. Does the picture of salt on boiled potatoes do justice to stars? Would any girl like the thought of having eyes like two full moons? In each of these comparisons, one point of likeness is clear, and you can see perhaps why the idea would suggest itself to the writer, but the metaphor brings in other associations that do not fit the real idea. In sentence 3, sneaking does suggest the silent filtering of light through trees, but it also suggests a furtive movement that sunbeams would not naturally make. Hit also suggests more than just touching the ground; it implies force that sunbeams would not have.

ASSIGNMENT FOR WRITING

Find in your reading an example of metaphor that you think is effective. Explain in a brief paper how the metaphor is used--whether it clarifies or emphasizes (or both) or makes a judgment--and why you think it is effective. Then find a metaphor you think is not effective, and explain why it does not accomplish its purpose. You might try reading the letters to the editor in your local paper or in a magazine; many people have difficulty with metaphor when they try to express ideas.

Lesson 3

Another important form of comparison is used to show how something works. It is called analogy, and it represents an essential kind of thinking because it helps in explaining a complicated idea. We often understand something more easily if we can see what it is like.

Some analogies are also metaphors, but analogy can be literal. If you explain to your classmates that a school in the next town successfully puts out a student magazine and that your school is so much like the school in the next town that you, too, could publish a student magazine, you are using a literal analgy to make your point. If you have studied fables and parables in literature, you can probably see that they are a form of analgy. Fables, for example, suggest that what is true of animals is also true of people.

Like metaphor, analogy can be put to various uses. We will examine only two of the most common, but as you read you will find analogy in both poetry and prose used for many purposes. In the selection that follows, see if you can tell how the author is using an analogy to achieve a purpose.

> Read not to contradict and confute, nor to believe and take for granted, nor to talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts, others to be read but not curiously, [with close attention] and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, [by an assistant] and extracts made of them by others; but that would be only in the less important arguments and the meaner [less worthwhile] sort of books; else distilled books are, like common distilled waters, flashy [tasteless] things. Reading maketh a full man; conference a ready man; and writing an exact man. (From Francis Bacon; "Of Studies")

QUESTIONS FOR DISCUSSION

1. What is the analogy in this famous paragraph? In which sentence is it expressed fully?

2. If this description is good, you should be able to illustrate the point with books from your own reading. See if you can think of an example for each type of book Bacon mentions.

3. What is the purpose of this analogy? Think about the purposes you identified for metaphor.

4. Is this analogy figurative or literal? How effective is it?

5. How do the words "Reading maketh a full man" fit the analogy?

Here is another famous analogy, written by John Donne in one of his Meditations. See whether you think the purpose is the same:

> The church is catholic,* universal, so are all her actions; all that she does belongs to all... And when she buries a man, that action concerns me: all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up our scattered leaves again for that library where every book shall lie open to one another.

*"Catholic" in this sense simply means "all-embracing." It refers to the Christian church in general, not just to one dedomination (Roman Catholic).

QUESTIONS FOR DISCUSSION

1. What is the analogy in this passage? What are the books? the chapters? Who are the translators? What is the library? What point is Donne making in the analogy?

2. Is Donne's purpose the same as Bacon's? The subjects are different, but does the analogy in each serve the same use? Are the authors simply describing and explaining, or are they trying to persuade?

3. How effectively does Donne's analogy make the point?

Sometimes analogies are used with a more urgent purpose. In the following paragraphs from Thomas Henry Huxley's speech on "A Liberal Education," see whether you think he is using analogy a little differently:

> Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?
>
> Yet it is a very plain and elementary truth that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chess-board is the world, the pieces are the phenomena of the universe, the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us. We know that his play is always fair, just, and patient, But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in

> strength. And one who plays ill is checkmated--without haste, but without remorse. . .
>
> Well, what I mean by Education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections [emotions] and of the will into an earnest and loving desire to move in harmony with those laws.

QUESTIONS FOR DISCUSSION

1. What is the analogy in this passage? How effective do you think it is?

2. What i Huxley's purpose? Is he doing more than explaining? What is he trying to accomplish? Where does Huxley make his aimplain?

3. Even without knowing the game of chess thoroughly, can you follow Huxley's meaning? What do you think he means by the player who is hidden from us?

4. Can you form any conclusions about what makes an analogy effective?

One of the most famous speeches in American history is that of Patrick Henry in the Virginia House of Burgesses in 1775. In the excerpt that follows, can you see the controlling analogy Henry is using?

> I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject? Nothing. We have held the subject up in every light of which it is capable; but it has all been in vain. Sir, we have done everything that could be done, to avert the storm that is now coming on. . . .There is no longer any room for hope. If we wish to be free--if we mean to preserve inviolate those inestimable privileges for which we have been so long contending--if we mean

> not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! . . . The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election [choice]. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission an d slavery. Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable--and let it come! I repeat it, sir, let it come!

QUESTIONS FOR DISCUSSION

1. What analogy is Patrick Henry using in this part of the speech? Where does he state it?

2. How would you say Henry is using analogy in this speech? Is his purpose the same as Huxley's?

3. How effective is the analogy for the purpose? How do the connotations [look this word up in your dictionary] of the words contribute to the effectiveness?

Another famous though less dramatic analogy was written by Benjamin Franklin in one of his letters. As you read it, try to determine what his purpose is in using the analogy.

> When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children; and,being charmed with the sound of a whistle, that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my whistle, but disturbing all the family. My brothers, and sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure.
>
> This however was afterwards of use to me, the impression continuing in my mind; so that often, when

I was tempted to buy some unnecessary thing, I said to myself, Don't give too much for the whistle; and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who gave too much for the whistle.

When I saw one too ambitious of court favour, sacrificing his time in attendance on levees, his repose, his liberty, his virtue, and perhaps his friends, to attain it, I have said to myself, This man gives too much for his whistle.

When I saw another fond of popularity, constantly employing himself in political bustles, neglecting his own affairs, and ruining them .. by that neglect, He pays, indeed, said I, too much for his whistle.

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow-citizens, and the joys of benevolent friendship for the sake of accumulating wealth, Poor man, said I, you pay too much for your whistle.

When I met with a man of pleasure, sacrificing every laudable improvement of the mind, or of his fortune, to mere corporeal sensations, and ruining his health in their pursuit, Mistaken man, said I, you are providing pain for yourself, instead of pleasure; you give too much for your whistle.

If I see one fond of appearance, or fine clothes, fine houses, fine furniture, fine equipages, all above his fortune, for which he contracts debts, and ends his career in a prison, Alas! say I, he has paid dear, very dear, for his whistle.

When I see a beautiful, sweet-tempered girl married to an ill-natured brute of a husband, What a pity, say I that she should pay so much for a whistle.

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by their giving too much for their whistles.

QUESTIONS FOR DISCUSSION

1. Is Franklin using his analogy chiefly to explain or to persuade?

2. You may find some unfamiliar words in this selection. Make sure you can define levees, equipages, corporeal, and any other words you do not know.

3. Franklin repeats his phrase about the whistle many times in the passage. How does he try to keep it from becoming monotonous?

4. Is this analogy literal or figurative?

5. How effective is it for making the point?

EXERCISE: You have read a series of analogies used for explaining and emphasizing a point, or for persuading. You might like to see if you can identify an analogy yourself. Find an example of analogy used for either of the purposes you have studied and bring it to class. Be prepared to read it to the class and explain briefly why you think it is effective and what the author's purpose is. Be sure to tell the class the source of the analogy you use; make a note of the author's name and the title of the work.

Problems in Analogy

Later in the year, when you study the logical process called deduction, you will examine the special problems of using analogy in reasoning. But you should already be aware of some of the dangers of analogies when you begin to identify them in your reading and thinking. Even small children make analogies in their thinking, and somethmes these analogies lead them to faulty conclusions. When a small child says "I eated a cookie," he is making a mistake in his verb because he is reasoning by analogy that since verbs usually form the past tense by addi ng ed, the verb eat does too.

One of the purposes of analogy, as you have seen, is to explain. Often an unfamiliar process can be clearly explained by drawing an analogy between it and a process that is familiar. In science you may have understood the working of sound waves or radio waves more easily when you teacher compared them to the waves caused by a pebble dropped into a pool of water; or you may have seen what happens in an atomic reacton if it has been compared to a series of mousetraps going off on a table. The possible danger in this kind of analogy is that the "familiar" comparison may not be familiar enough. If a scientist tries to explain the analogue computor by comparing it to the

speedometer in an automobile, the analogy is effective only for people who know how a speedometer works.

An even more familiar danger is that the two things compared may not really be alike, or not enough alike to justify the comparison. If you try to argue for example, that the honor system practiced at the Air Force Academy should be adopted in your school, someone could properly object that the Academy is not really like your school; the students are highly selected, they are older, they are living under military discipline, and the whole school situation is different.

ASSIGNMENT FOR WRITING

You should be able now to see the possibilities of analogy in making a point clear or emphatic, or in persuading someone else to accept an idea. You can learn from trying to construct an analogy yourself. Select one of the following assignments, and work it out in a paper:

1. Use an analogy to explain how some machine, such as a part of a car, works.

2. Describe one of your favorite pieces of music so that a deaf person could understand how it sounds to you.

3. Describe your favorite picture for someone who is blind.

4. Describe a football (or basketball) rooting section or a school dance in a letter to a foreign student who has never seen these games or an American school dance.

OREGON CURRICULUM STUDY CENTER

SEE WHAT I MEAN?

(A Unit on Semantics)

Rhetoric Curriculum IV

Student Version

LESSON I

Part One

In the ninth grade you learned that the context in which a word appears affects the meaning of the word; so we have to look carefully at the context in order to discover the meaning which the writer intended. You also learned that although a word has a slightly different meaning in every context, it will also have very similar meanings in many contexts. And because this is true, the dictionary maker, or lexicographer, is able to group many of these similar meanings together and write one definition for them.

We learned to understand, for instance, that the meanings of the word foul in the following two sentences are similar enough that the lexicographer would probably use only one definition to cover both of them.

> On the edge of town is a foul-smelling garbage dump.
> The apples had been left so long in the warm attic that they were a foul mass.

However, the meanings of the word in the following two sentences are so different that the lexicographer would have to write a different definition for each of them.

> As the mountain climbers struggled to reach the ledge, their rope fouled on a rock.
> Willy Mays hit a foul ball.

Most of the time when we encounter the word foul, its meaning will be very similar to one of the twenty or twenty-five meanings listed in a collegiate dictionary. This is true because all of us learn the word by hearing it in context, and when we use it ourselves, we use it in contexts similar to the ones we heard. As a result, the word is conventionally used in certain kinds of contexts and not in others. And if we use the word in a context that is not similar to a context it has been used in before, the person we are talking to will tell us that we don't know the meaning of the word. For instance, if we say, "To hit a man when he isn't looking is foul play," we will be using the word in the kind of context in which it is ordinarily used, and we will be understood. But if we say, "To run the 100 yard dash in less then ten seconds if foul play," we will be using the word in an unusual context, and we probably will not be understood.

When we come upon a word we don't understand, we look in the dictionary to find a meaning that seems to make sense in the context. But if we remember that the dictionary definition is only a generalized approximation of the meaning of the word in any particular context, we will look carefully at the context to discover how the meaning of the word in our context differs from the generalized dictionary definition. Oftentimes, however, we will be at least vaguely familiar with the meaning of the word because we have seen it before in similar contexts, or because we have seen other words that are closely related to it. Then we do not need to look in the

dictionary; we can look carefully at the context and interpret the meaning of the word from the context alone. We probably do this by thinking of their contexts in which we have heard the word, or words like it, and comparing the new context with the old ones.

In order to review the work you did in the ninth grade on interpreting meaning from contexts, read William Shakespeare's poem about winter from the play Love's Labour's Lost. You have probably read the poem before. If you have, try to remember what you learned then about the meanings of the hard words.

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
Then nightly sings the staring owl,
Tu-whit;
Tu-who a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit;
Tu-who a merry note,
While greasy Joan doth keel the pot.

EXERCISE I

1. The word keel is an archaic dialect word, and you may not remember what it means. If not, look it up in your dictionary, and see if you can find a definition that will make sense in this context. If you can't, look in a larger dictionary.

2. Remember that the poem is about winter. So we can expect the poem to describe things that will happen in winter rather than in summer. In other words, the first thing we must notice about the context is that it will select those meanings of words which are appropriate to winter. For example, take the phrase "blows his nail" in the second line. Which of the following sentences are likely to appear in a winter context? In which of them is the meaning of the word nail most similar to the meaning of the word nail in the second line of the poem?

a. My father decided that Saturday was a good day to nail a new roof on the garage.

b. If you are going to shoe a horse, you need horseshoe nails.

c. My fingers were getting very cold, so I blew on my nails to warm them.

d. The president of the company was eager to nail down a contract with the steel supplier.

3. You may not have heard the phrase "blood is nipped" before. Have you heard the word nip in other contexts in which its meaning was similar to its meaning in this phrase? Can you think of a context in which you have heard the word nippy which will help you to understand the meaning of the phrase here? If not, look up the word nippy in your dictionary. Can a common meaning of nippy be associated with winter?

4. If you can't interpret the words way and foul from the context, look them up in the dictionary. Which meanings make the most sense in this context?

5. Which meaning of saw makes the most sense in this context?

6. What does the word staring mean in this context? Why does it appropriately describe an owl?

7. It has been suggested that crabs should be interpreted crab apples. Does crab apples seem a more likely interpretation than crabs in this context? Why or why not?

8. Do you think the phrase "a merry note" should be taken literally? Why or why not?

Part Two

Read the anonymous English coal-mining poem "The Plodder Seam."

The Plodder Seam is a wicked seam,
It's worse than the Trencherbone.
It's hot and there's three foot of shale between
The coal and rocky stone.
You can smell the smoke from the fires of hell
Deep under Ashton town.
Oh, the Plodder Seam is a wicked seam,
It's a mile and a quarter down.

Thirteen hundred tons a day
Are taken from that mine.
There's a ton of dirt for a ton of coal,
And a gallon of sweat and grime.
We crawl behind the cutters and
We scrabble for the coal.
Oh, I'd rather sweep the streets than have
To burrow like a mole.

EXERCISE 2

1. Which meanings of seam and shale fit best in this context?

2. Without looking in your dictionary, discuss with the class what the words cutters and scrabble might mean in this context. Can you decide without help from the dictionary?

3. Discuss the word wicked and decide what it means in this context. Compose another sentence or a sequence of sentences in which the word wicked will have a meaning similar to its meaning in this context.

4. How would you go about discovering the meaning of Trencherbone and Ashton? How much can you guess from the context? Will the dictionary be of any help to you? Are there other reference works which might be of more help than a dictionary?

Part Three

Read Loren Eiseley's essay, "How Flowers Changed the World," at least twice. Use your dictionary whenever you have difficulty understanding the meaning of a word. Note down the words you have difficulty understanding even after you have used your dictionary and studied the context carefully.

Then discuss the essay with your teacher and the other members of your class. Were some of the other students able to figure out some words which puzzled you, and were you able to figure out some words which puzzled other students? Is an encyclopedia often of more help than a dictionary when you are trying to figure out the meaning of a word? When? Why?

Many of the hard words in Professor Eiseley's essay are technical words which are used by botanists, zoologists, and anthropologists. Your teacher may ask you to choose one or two of these words, investigate it, and report on what you find to the rest of the class.

When you are satisfied that you understand what Eiseley is saying, do the following exercises:

"How Flowers Changed the World"

by Loren Eiseley

(For text, see "How Flowers Changed the World" by Loren Eiseley from The Immense Journey; Random House, New York, 1957; beginning on p. 61 with "If it had been possible to observe. . ." and ending on p. 77 with ". . . world and made it ours.")

EXERCISE 3

You will find the words earth, unearthly, planet, and world underlined throughout the essay.

1. In a few sentences explain the differences in meaning between earth in the first paragraph, and earth in the 17th paragraph, then the differences in meaning between those two earth's and earth in the 28th paragraph.

2. The word unearthly (paragraph 29) obviously means "not earthly." But we have already found three different meanings of earth in this essay. In a few sentences explain which meaning of earth Eiseley has in mind when he says "unearthly" in paragraph 29. Defend your choice.

3. Planet, earth, and world all have similar meanings. In a few sentences explain why Eiseley used the word planet in the first and second paragraphs rather than using world.

WRITING ASSIGNMENTS

1. Pick four contexts from the essay in which world has four different meanings. Write a paper in which you explain the meaning of world in each context and explain how the meaning of each word world is similar to and different from its meaning in the other contexts. If you can, explain how each context helps you to interpret the meaning of the world.

2. The world you see, hear, feel, and know is different from anyone else's world. Of course, our world of the twentieth century is different from the world of the Age of Reptiles or even from the world of Shakespeare--that is easy enough to understand. But it is also true that although all of us live in the world of the twentieth century, the world each of us knows is different from the world anyone else knows.

When we write--no matter what we are writing--we tell other people something about "my world." No matter what we are talking about, we have to describe it as we see it in our own personal world.

But the world of each of us is always changing as we see more, learn more, and understand more. Usually the change is so slow that we hardly realize that our world is changing. At other times--when we meet new people, read a book, travel, fall in love, or find a job--there is a big change in our world. But at any time we can always look back a few years and realize that the world we live in now is different from what it was.

Write a paper about "My World and How It Has Changed." You must show the reader what your world is like--how it looks to you. In order to show how it has changed, you must show what it used to be like and what it is like now. Write the paper as though you were addressing the other members of your English class as your audience.

LESSON II

Part One

Up to this point we have only been concerned with how the context makes the plain sense of a word clear to us. But there are other important parts of the meaning of a word beyond the plain sense, and we will now turn to one of these parts of a word's meaning, and to how we can understand it too from the context.

Look at the following pair of contexts:

> "You can smell the smoke from the <u>fires</u> of hell. Deep under under Ashton town."
>
> When we came into the ski lodge, stiff and nearly frozen, we found a blazing <u>fire</u> and mugs of steaming cocoa waiting for us.

There are, of course, differences in the plain sense of <u>fire</u> in these two contexts, but the differences in the plain sense are not so great as another difference in meaning: the feelings about the fire that are expressed in the two sentences.

We can see from these two sentences that the word <u>fire</u> can evoke feelings of fear and torment and also feelings of warmth and friendliness. By changing the context we are able to suggest one set of these feelings or the other. And, of course, we can put the word <u>fire</u> in other contexts which will cause it to arouse feelings very different from the feelings it arouses in either of these contexts.

It is plain, then, that there is another side of meaning besides the plain sense which is also controlled by the context, and that is the feelings which are aroused by a word. So when we read we must not only interpret the plain sense of the words from the context, but we must also pay close attention to the context in order to discover what feelings the writer wishes us to have. And when we write we must arrange the context so that the reader will understand the feelings we want him to have.

EXERCISE 1

Read through "The Plodder Seam" again. This time pay close attention to everything in the context which affects your feelings about the seam. Make notes on the lines which particularly affect your feelings and on the feelings they arouse. Discuss with the class how these lines aroused the feelings they did.

EXERCISE 2

Read the well-known anonymous song, "Johnny, I Hardly Knew Ye."

(See if you can obtain a recording of the song. Many are available.)

While going the road to sweet Athy,
Hurroo! hurroo!
While going the road to sweet Athy,
A stick in my hand and a drop in my eye,
a doleful damsel I heard cry:
"Och, Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My Darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"Where are your eyes that looked so mild?
Hurroo! hurroo!
Where are your eyes that looked so mild?
Hurroo! hurroo!
Where are your eyes that looked so mild?
When my poor heart you first beguiled?
Why did you run from me and the child?
Och, Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"Where are the legs with which you run?
Hurroo! hurroo!
Where are the legs with which you run?
Hurroo! hurroo!
Where are the legs with which you run?
When first you went to carry a gun?
Indeed, your dancing days are done!
Och, Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"It grieved my heart to see you sail,
Hurroo! hurroo!
It grieved my heart to see you sail,
Hurroo! hurroo!
It grieved my heart to see you sail,
Though from my heart you took leg-bail;*
Like a cod you're doubled up head and tail,
Och, Johnny, I hardly knew ye!

---

*took leg-bail: ran away

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"You haven't an arm and you haven't a leg,
Hurroo! hurroo!
You haven't an arm and you haven't a leg,
Hurroo! hurroo!
You haven't an arm and you haven't a leg,
You're an eyeless, noseless, chickenless egg;
You'll have to be put with a bowl to beg:
Och, Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"I'm happy for to see you home,
Hurroo! hurroo!
I'm happy for to see you home,
Hurroo! hurroo!
I'm happy for to see you home,
All from the Island of Sulloon;
So low in flesh, so high in bone;
Och, Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

"But sad it is to see you so,
Hurroo! hurroo!
But sad it is to see you so,
Hurroo! hurroo!
But sad it is to see you so,
And to think of you now as an object of woe,
Your Peggy'll still keep ye on as her beau;
Och Johnny, I hardly knew ye!

"With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

WRITING ASSIGNMENTS

1. Read the poem carefully several times, using a dictionary to help you with the plain sense of words you have difficulty understanding. Be

sure to look carefully at the context to discover how the meaning of the word in the poem differs from the definition you find in the dictionary. If you still have difficulty with the plain sense of some of the words, discuss them with your teacher and the other students in your class.

2. When you are sure you understand the plain sense of the poem, write a short paper in which you describe the girl's feelings for Johnny. Also try to explain how the poem succeeded in expressing the girl's feelings.

3. Discuss your paper with the class. Did other students find feelings you did not discover? Did they convince you that you had not completely understood the feelings of the girl?

Part Two

In this lesson we are going to look at two ways in which the context can be manipulated in order to make our feelings clear to the reader. The first of these ways is by using two different kinds of adjectives. Most adjectives are used to help describe something; they point out particular qualities which the thing has. For instance, the adjective evergreen in the phrase an evergreen tree points out the quality of evergreenness which the tree in question has and which deciduous trees do not have. If we add the adjective tall (a tall evergreen tree), we have pointed out the quality of tallness which short trees do not have. And we could go on adding qualifiers of this kind, each of which would point out some other quality in the tree. These qualifiers clarify what kind of tree we are talking about, but they tell us little or nothing about the feelings we might have for the tree.

There are adjectives, however, which do tell about the feelings we have for trees, or whatever we are talking about. The most obvious kind describes our feelings directly--such adjectives as happy, unhappy, thrilled, glad, depressed, and many others.

We should also mention that there are nouns which name a state of our feelings, like grief, happiness, and others, and it is sometimes possible to use some verbs to describe our feelings, as, for instance, in the sentence "It grieved my heart to see you sail" in "Johnny, I Hardly Knew Ye."

EXERCISE 3

1. How many other words can you find in "Johnny , I hardly knew ye" which directly describe the girl's feelings?

2. Make a list of all the words you can think of which describe feelings. Does it seem that there are many of these words as compared to the number of words we have to describe things? Do not forget slang words. Slang words are often concocted to describe feelings.

It is simple enough to say "I was sad," or "I was happy," when we want someone else to understand our feelings and to feel as we did. But we must admit that these words do not do a very good job of describing our feelings. We can feel sad in many different ways, and the word sad isn't able to make distinctions among different feelings of sadness. We can, though, use combinations of adjectives: "I felt sad, but with a tinge of satisfaction," for instance, or "I felt both happy and sad." But no matter how many of these adjectives we put together, we still feel that they have not expressed accurately or with much subtlety the feelings which run through us. Also, we probably feel quite sure that the feelings we label with the word sad are different from the feelings someone else would label with the same word. None of us is sad in quite the same way anyone else is.

EXERCISE 4

Think back to a time when you have had very strong feelings--when, for instance, you have felt very strongly about a person or about something that happened. Try to recall the feelings you had. Then, in a short paper, describe the feelings you had, using only words which describe feelings, like sad, happy, satisfied, and depressed. Think of all the words you can which would help to describe the feelings you had.

After you have finished the paper, think about whether you are satisfied that someone else will understand and share your feelings. Are you satisfied that these words have captured everything you felt? Think of other methods you might have used to express your feelings and discuss these methods with the class.

Part Three

Your experience with trying to express your feelings using only words which directly describe feelings probably convinced you that if other people are going to understand our feelings, we must find more accurate and more subtle ways of expressing them.

Luckily, there are other ways to tell people about our feelings. There is, among other things, a second group of adjectives which, at first, appear to point out qualities of things, but which actually tell more about our feelings than they tell about the things they describe. Beautiful, ugly, pretty, good-looking, and swell are such words. When we hear a girl say that a boy is good-looking, and we stop to think about what she said, we realize that she hasn't really told us very much about the boy, but she has made her feelings about the boy quite clear to us. If she had said that the boy was nice, we would have only vague ideas of what the boy was like, but we would have a very good idea of whether she liked the boy or not.

Such adjectives describe two things at the same time; both what we are talking about and our feelings. And if we use them carefully, they can be an important help in describing our feelings to others.

In the poems we have read there are a number of these words which do two jobs. Look at the word wicked in "The Plodder Seam." Which dictionary definition of wicked seems appropriate in this context? But is it possible that the narrator means that the seam is literally wicked? Can inanimate objects be wicked? Is it not more likely he means that the seam seems wicked to him, that the feelings he has about the seam are similar to the feelings he would have about a wicked person?

In the second stanza the narrator says "There's a ton of dirt for a ton of coal, / And a gallon of sweat and grime." Does the word gallon more accurately describe the amount a man sweats to mine a ton of coal or the feelings of the man who is mining the coal?

Look also at the word mild in the second stanza of "Johnny, I Hardly Knew Ye." Does mild give us an accurate physical description of Johnny's eyes? But what does it tell us of the girl's feelings for Johnny?

The refrain "Och, Johnny, I hardly knew ye!" is an understatement; it tells less than the whole truth. But isn't it literally true that the girl was hardly able to recognize Johnny? What, then, is being understated? The way Johnny looked or the way the girl felt? Why do you think it is impossible for the girl to say exactly how she feels?

Though words like these tend to describe both what we are talking about and reveal our feelings, they vary according to where they put the emphasis, and the emphasis may vary in each new context. Some primarily describe what we are talking about and give only a hint of our feelings; others hardly describe the thing at all, but they tell a great deal about our feelings.

EXERCISE 5

1. With the help of your teacher and the other students in your class, compile a list of adjectives which can be used to describe things and, at the same time, to reveal our feelings.

2. Advertisers often use adjectives which reveal and evoke feelings. In fact, the adjectives advertisers use often do not tell us anything specific about the product; instead they reveal the feelings the advertiser wants us to have for the product. Needless to say, these are usually kindly feelings.

Look at the adjectives which are used in magazine ads, or listen for the adjectives used in TV commercials. Make a list of these and take notes on the feelings the words were intended to express and arouse. Note, also, how the context helps you to understand the feelings the writer intended you to have. Could the same words be used in different contexts to express different feelings?

3. Write a dialog between two people. Have them talk about some person or some thing and let each of them have very different feelings about whatever it is they are talking about. Let them reveal their feelings by using adjectives which describe what they are talking about and, at the same time, reveal their feelings.

LESSON III

Probably the most important way we have to express our feelings is not as simple or as easily accomplished as describing them with adjectives like sad and happy or by using adjectives like pretty and mild. It is also more difficult to explain, though it, too, involves interpreting meaning from the context.

We can begin by pointing out that our feelings about things depend to a great extent on how we see them, from what point of view we see them. For instance, our feelings about an automobile are quite different when we are fondling a new car we just bought than when we are in a pedestrian lane and suddenly notice a car coming directly at us. The question is: how would we convey to someone else the feelings we have in each situation? The answer is: we tell the reader about what happened in such a way that he sees what we saw as we saw it. If we can do this successfully, he will have feelings similar to the feelings we had. But how do we tell it in such a way that the reader will see as we saw?

Let us take the two encounters with the car as examples. The important thing is that in each situation we saw a different automobile. If we stand beside the car and fondle it, we notice the glow of the chrome, the deep reflections in the paint, the curve of the lines of the body, and we feel the smoothness of the surface. But if we are in the pedestrian lane, we will see the front of the car rather than the side, and we will notice the flash of the chrome and the sudden hugeness of the grille and bumper. In other words, we must describe those details of the car which the reader would notice if he was in the situation we were in. If we can present him with what one sees, hears, and touches in that situation, he will have feelings similar to the feelings we had.

EXERCISE 1

Look back at "The Plodder Seam" for a moment. How does the poet make it clear to us where he is in relation to the mine, from what point of view he sees the mine? Would we have to see the mine from inside in order to notice the details which the narrator notices? Must we know what it is like to be inside the mine if we are to share the feelings the narrator wants us to share? If we were standing outside the mine, would we notice different details and would we have different feelings about the mine?

EXERCISE 2

Read Shelley's "A Widow Bird Sate Mourning" and Tennyson's "The Eagle." Pay particular attention to the point of view from which we see things, the details we are given, and how both affect our feelings. Then answer the questions which follow.

A WIDOW BIRD SATE MOURNING

Percy Bysshe Shelley

A widow bird sate mourning for her love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.

There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.

THE EAGLE

Alfred Lord Tennyson

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

1. Except for the word mourning, Shelley tells us nothing directly about the bird's feelings. Instead he describes the landscape from a particular point of view. He says, in effect, the feelings of the bird are similar to or like the feelings you have when you look at this winter landscape. What details of the landscape does Shelley choose to describe? How could the description be changed slightly to produce very different feelings?

2. How many different points of view can you identify in Tennyson's poem? Point out those lines which give us the eagle's point of view. Point out the lines which give us another point of view. Do the feelings evoked by the two points of view conflict with each other or blend together?

EXERCISE 3

Read the anonymous song "Cockles and Mussels." See if your teacher can get a recording of the song.

COCKLES AND MUSSELS

In Dublin's fair city, where the girls are so pretty,
I first set my eyes on sweet Mollie Malone,
As she wheeled her wheel-barrow through streets
broad and narrow,
Crying, "Cockles and mussels: alive, alive O!"

She was a fishmonger, but sure 'twas no wonder,
For so were her father and mother before;
They wheeled a wheel-barrow through streets
broad and narrow,
Crying, "Cockles and mussels: alive, alive O!"

She died of a fever, and no one could save her,
And that was the end of sweet Mollie Malone;
Now a ghost wheels her barrow through streets
broad and narrow,
Crying, "Cockles and mussels: alive, alive O!"

1. How do you think the poet feels about Mollie Malone? What details in the poem give you clues to his feelings? Are the feelings of the poet different in each stanza? Is Mollie seen from a different point of view in each stanza?

2. Is this a happy song or a sad song? Or are the words happy and sad unable to fully describe the feelings the song gives you?

EXERCISE 4

Read Shelley's poem "Ozymandias." Read the poem several times, using your dictionary, to make sure you understand the plain sense.

OZYMANDIAS
Percy Bysshe Shelley

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, king of kings;
look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level stands stretch far away."

1. If you still have difficulty with the plain sense, discuss your problems with your teacher and the class. The lines beginning "Near them, on the sand,..." are particularly difficult. They might be paraphrased something like this: "Near the legs lies a broken stone face which is half-buried in the sand. The anger in the eyes of this face, and the lips which are twisted in a cruel smile, show that the sculptor understood the evil ambition of the king and mocked it in stone. Today the evil passions of the king can still be read in the stone face, though the sculptor who carved the face is dead and so is the heart of the king which fed those passions and ambitions."

2. From what point of view does the traveller see Ozymandias? What details does he describe which make his point of view clear to us? What feelings do we have about Ozymandias as a result of seeing him from this point of view?

3. Discuss the difference between the plain sense and the feeling of words like works, wreck, and sands. If we understood only the plain sense of these words, how much of the meaning would we mill? If the point of view is part of the context, how does the context affect the feelings these words give us?

4. Discuss with the class other points of view from which Ozymandias might be seen and which would give us different feelings about him. What about the point of view of the sculptor, who was probably a slave? What about the point of view of Ozymandias's queen? What other points of view can you think of which would give us other feelings?

WRITING ASSIGNMENTS

1. Write a short paper about Ozymandias from a point of view different from the traveller's. What details will you use to give the reader the feelings about Ozymandias you want him to have?

2. In Exercise 4 of Lesson II you wrote a short paper about a time when you felt very strongly about a person or about something that had happened, and you used only words that describe feelings. Now rewrite that paper, but use any method that seems appropriate in order to convey your feelings to the reader. Think back carefully to what it was that gave you your feelings, and try to recreate that situation and that point of view for the reader.

3. Describe a person, a house, an event, or something else about which you have stong feelings. The purpose of the paper is to have the reader understand and share your feelings. To do this, write your description so that the reader understands the point of view from which you see what you are describing. Remember that to see from your point of view, the reader must see what you see, see those details which give you the feelings you have. Do not use adjectives to describe your feelings; instead, recreate the impressions you have so that the reader will find himself in your shoes and feel your feelings.